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ABSTRACT

Art media, techniques and skills for two and three dimensional design and composition are discussed in this Quinmester Program tentative curriculum guide. Students, upon completion of the course, are able to show competencies in the following areas of design: color, value, line, shape, texture, and multi-media and concept experimentation. Concluding sections in the guide are: Suggestions for the Instructor, Vocabulary, and References and Resources. (Author/OPH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP005292

WHERE IT STARTS

BASIC DESIGN

6671.33

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 073002

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WHERE IT STARTS

BASIC DESIGN

(Tentative Course Outline)

6671.33

ART EDUCATION

Written by Anne C. Hi f

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida

1971

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I. COURSE TITLE

ART - WHERE IT STARTS - BASIC DESIGN

II. COURSE NUMBER

6671.33

III. COURSE DESCRIPTION

An exploratory sampling of Art media, techniques and skills for two/three dimensional design and composition. Activities include: Sensitivity and skill practice in basic design principles; awareness of visual organization and spatial relationships of design; study of designs using line, form, space, texture and color; appreciation for the creative processes and works of others.

IV. RATIONALE

Design is associated with the creation of a knife, a theatrical costume, a poster, a bridge, a dune buggy, a jet liner, a political campaign, a national highway system, the United Nations, and the United States. All of these are preconceived ends and their common element is design. The end, the definition of the problem, the thinking, the correlation of parts: this is the process called design.

V. COURSE ENROLLMENT GUIDELINES

A. No prior course work necessary.

B. No concurrent course suggested.

VI. COURSE OF STUDY OBJECTIVES STATED IN BEHAVIORAL TERMS

A. Upon completion of this course, the student will be able to graphically, visually, present his competencies in the following areas of design:

1. Color

a. Mixing secondary colors

b. Mixing intermediate colors

c. Constructing a color chart

2. Value

   a. Using shading-gradation

   b. Creating tints

   c. Creating tones

3. Line

   a. Exploring physical properties of line

      (1) Rough - smooth

      (2) Flowing - static

   b. Exploring the feeling of line and direction of movement

4. Shape

   a. Shading and shadowing

   b. Creating mass and volume

5. Texture

   a. Creating simulated and actual textures

   b. Creating optical illusions through texture

6. Multi-media and concept experimentation

   a. Two-dimensional design project incorporating all design elements

   b. Three-dimensional design project incorporating all design elements

B. The conditions under which the student will be expected to demonstrate his competencies

1. Demonstration

2. Experimentation

3. Studio work

4. Presentation of work

5. Evaluation and critique

C. A description of acceptable performance

1. The student will meet standards established by classroom instructor on behavioral objectives 1 through 6.

2. The student will meet established classroom standards of studio procedure, material and tool use and care.

3. The student will participate in class and individual evaluation of student work and the work of others.

VII. COURSE CONTENT: PHILOSOPHY, PROCEDURES AND STRATEGIES

A. Philosophy of this quin

If the student is given:

Logical lesson presentation and sequence;
Logical integration of individual lessons into total art goals;
Logical classroom order and management that allow for freedom;
Freedom of activity;
Freedom for the student to discover his own purpose;
Freedom of the student to determine the materials and other elements that go into the final product;
Time to familiarize himself with the task;
Time to allow him to explore different approaches;
Time to interpret and analyze relevant materials;
Time to try out various schemes of organization;
Plus constant collaboration with the teacher;
Then the student will be able to fulfill the objectives of any artistic endeavor.

B. Procedures

1. Introduce the topic

a. Lecture

b. Films

c. Demonstration

d. Discussion

e. Student questioning

f. Art objects

g. Experimentation and exploration

Be sure to vary the type of introductory presentation to encourage student motivation.

2. Establish relevance of the topic

   a. Historical

   b. Contemporary

3. Provide opportunity for students to work creatively with the teacher as a guide

4. Evaluate cooperatively--teacher and students

5. Decide where you go next. Students could select next area of need and concentration

C. Activities

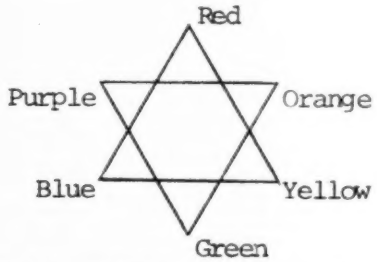
Under each area or combined areas of design is listed a series of related activities. These activities may be selected by the instructor or the student and are designed to fulfill the behavioral objectives of this quin.

1. Color and value

   a. Color mixing. Divide the paper into 2 inch squares. Using the primary colors and black and white, experiment with mixing secondary, intermediate colors, tints and tones. Fill in the squares of the paper.

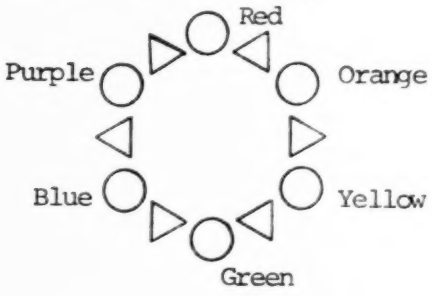
   b. Color wheel

   (1)



Using primary colors, mix secondary and intermediate colors.

   (2)



c. Warm and cool color experimentation

(1) Paint

(2) Cut paper

(3) Receding and advancing

(4) Illusion of depth

d. Complementary color experimentation

(1) Paint

(2) Cut paper

(3) Receding and advancing

(4) Illusion of depth

e. Analogous color experimentation

(1) Paint

(2) Cut paper

(3) Op art design

(4) Abstraction

f. Research and experimentation the influences of color on feeling (emotional impact of color)

g. Research and experimentation the influences of color on each other

h. Monochromatic color

(1) Paint

(2) Cut paper

(3) Mosaic

(4) Op art

(5) Abstraction

i. Creating own colors from leaves, berries, onion skin, etc.

j. Shading with pencil, charcoal, india ink for volume and mass

(1) Observation in classroom

(2) Observation in nature

(3) Abstraction, non-objective

k. Three-dimensional color structure

(1) Build a square frame from balsa wood or hard cardboard.

(2) On the interior of the frame construct a three-dimensional triangle.

(3) Stretch colored cellophane of the three primary colors over the triangle and the square.

(4) When the structure is completed, you should be able to see all 12 colors. Experiment and explore the possibilities.

l. Multi-media color experimentation

(1) Cut or torn paper collage or masaic

(2) Random color, water color on wet paper

(3) Color sheets from newspaper or magazines

(4) India ink on wet paper

(5) Water color washes on wet paper

2. Line and shape

Line - a mark made by a moving point

Shape - the result of a line connected with itself - a line that encloses an area creates a shape

a. Cut a series of narrow shapes using a whole 8" x 12" sheet of dark construction paper.

(1) Glue the shapes to a background of light colored paper.

(2) Leave changing widths of space between the shapes to create a feeling of movement.

b. Experimentation with linear materials: cardboard strips, matchsticks, toothpicks, straws, etc.

   (1) Combine them on a flat surface and glue them down in a balanced pleasing arrangement.

   (2) Combine them in a free standing structure linear and open.

c. Use a group of still life objects and draw the spaces around and between the objects. These spaces are called negative spaces.

   (1) Add color to the shapes you have drawn and to the still life shapes.

   (2) Plan your colors so that the still life shapes become the shapes in between or around the negative spaces you have drawn.

d. Draw several contour drawings of an object in different positions. Vary line width and value.

e. Glue yarn and string of different thicknesses on cardboard to create a linear pattern.

f. Build a free standing model or a mobile using one repeating unit of structure; for example, matchsticks, plastic hair curlers, paper clips, etc.

g. Folded paper experimentation - Through cutting and manipulating (folding) sheets of paper, construct a form of interlocking pieces, a paper sculpture capable of bearing weight. The structure is built by overlapping and interlocking cut joints as is not dependent on adhesives, clips or pins.

h. Collage - magazines, newspapers, photographs, posters, cards cut and torn paper. Use line, color and shape to create harmony and balance of space and color.

i. Hand sculpture - Use a soft wood, poly urethane foam or any easily carved material. Start with a block approximately 4 inches square. The sculpture should fit smoothly into a clenched hand when finished. It should undulate to fit and should be carved with a minimum of washed wood. Smooth the finished shape with sandpaper and steel wool.

j. Using color, shape and line, design a book jacket, poster, or album cover.

k. Have three different students work together.

(1) Each will draw three free form shapes on individual pieces of construction paper or cardboard.

(2) They will give each of the other students one shape apiece and retain one they drew.

(3) Then have them cut out each shape and arrange it with the others on a large sheet of paper.

(4) Try to unify the shapes by moving them around in relation to each other.

(5) Glue the shapes down and try further to create a unified design by adding line, texture and color.

3. Texture

a. Rubbings of actual textures in the classroom and outside.

b. Experiment with materials such as seeds, small pebbles, bark, reeds, string, rope, etc. Combine them on a flat surface to create a textural collage or in a realistic picture. Stress textural effects and variations.

c. On a sheet of drawing paper, use india ink, pen and brush to create round or oval shapes.

(1) Make at least 12 shapes on the paper. Each small drawn shape should be as different from the others as possible but retain the basically round or oval outer shape.

(2) Create a different arrangement of lines, circles, squares, etc. in each shape to give it a unique texture.

d. Use objects from nature observation such as rocks, leaves, shells, bark, small shell fish.

(1) Carefully study the texture of these objects and enlarge on a piece of white drawing paper.

(2) Microscopic observation - Objects from nature studied under a magnifying glass or microscope. Enlarge what is observed on a large sheet of drawing paper.

e. Objects studied from nature or nonobjective textural effects.

(1) Use nails of different head sizes and/or wood screws, copy a design on a piece of wood and fill in areas with textures created by the nails or screws.

(2) Use tin, copper or aluminum to reproduce textural effects that have been discovered in a nonobjective or realistic picture. The textures can be made by cutting and bending thinner metal or by carving, embossing, or tooling.

(3) Cut cardboard to create textures either in a self-standing form or to be glued on another surface. For example, an owl beak standing out, feathers in relief, etc.

f. The texture of paper can create different effects for paint, crayon or india ink. Try different types of paper for their effect. Try crumpled, folded, wet paper, etc.

4. Multi-media - Multi-concept Experimentation and Research

a. Collage - involve all design areas previously covered

b. Hand sculpture in wood or related material

c. Cardboard or light weight wood sculpture

(1) linear

(2) mass

d. Repetitive design for wrapping paper or textiles

e. Design book jacket or record cover

f. Design a plan for a city

g. Design a new style automobile, dune buggy, motorcycle, plane, etc.

h. Design a city or grouping of structures on another planet

i. Design contemporary clothing style or costume style

j. Design an imaginary animal, insect or bird. Give it a personality

k. Do a microscopic drawing of a found object.

l. Design a pop art poster

m. Design a poster for a school function

n. Experiment with design in photography (refer to the quin, The Reel Thing, on photography for areas for exploration)

o. Experiment with combinations of materials for unusual effects. Examples: india ink, water color and colored tissue for a landscape, an unusual shape for a painting (not standard rectangle or square)

D. Supplies and materials

1. Balsa wood

2. Brown kraft paper

3. Brushes

4. Cellophane paper

   a. red

   b. yellow

   c. blue

5. Construction paper

6. Corregated cardboard

7. Erasers

8. Felt-tip pens

9. India ink

10. Manila paper

11. Magnifying glass

12. Magazines

13. Microscope

14. Newspaper

15. Pen holder

16. Pencil

17. Plexiglas (scraps)

18. Rubber cement

19. Rulers

20. Scissors

21. Stubs

22. Tempra paint

23. Tag board

24. Water color

25. White drawing paper

26. White glue

VIII. SUGGESTIONS FOR INSTRUCTOR

A. A designer may secure ideas from nature and contemporary art or art of the past, experiment with materials and tools, employ a traditional or contemporary process and thereby have a design emerge from a fusion of sources.

B. Idea development

1. Experimentation, media and tools

2. Historical and contemporary art

3. Observation in class

4. Observation of nature

5. Geometric shapes

6. Found objects

7. Imagination

C. Good design is secured through the elimination of non-essentials

D. "The ability to construct inventively and to learn through observation if developed-at least in the beginning-by undisturbed, uninfluenced and unprejudiced experimentation; in other words, by a free handling of materials without practical aims.

To experiment is at first more valuable than to produce; free plan in the beginning develops courage. Therefore, we do not begin with a theoretical introduction, we start direct with the material."

The Bauhaus

E. Building collages - paper, wood, plaster, tin, wire, etc. To become acquainted with the properties and building potentials of materials; to increase a student's sensitivity to form, color, texture and space relationships and to develop the power to invent.

F. Collect several objects or photographs of man-made forms which you consider well designed and evaluate their design qualities and merits.

G. Works of art of all kinds exhibit certain common patterns of "working together," based on the way people see most effectively--the way materials can be formed most satisfactorily from the standpoint of effective, pleasurable vision. This is resultant of long-term experimentations.

H. The history of art can be regarded, in part, as a revelation of the types of design or formed organization which have been effective in different times and places.

I. Research: The concept of unity differs among cultures. For example, Hindu Temple comparison with Gothic architecture

J. The form of an object - "Its shape is determined by its structure."

K. Art works are created by personal interpretation and should be judged as total visual expressions.

L. Artists live in the same world you live in; therefore, they get their ideas from the same places and experiences you get yours.

M. Influences on design: Critique

1. Functions in a suitable manner

2. Effects of the artist

3. Meets the needs of the problem

4. Eliminates the superficial

N. Machine technology and the development of new materials and processes; resistance to the overemphasis on nonessentials relating to surfaces and organization of form; stress on control, logic, economy and function.

IX. VOCABULARY

Analogous - colors closely related; neighbors on the color wheel; for example, yellow, yellow-orange, and red

Balance - an aesthetically pleasing integration of elements

Color - primary - red, yellow, blue: three basic hues which cannot be produced by a mixture of pigments

Color - secondary - orange, green, purple: colors created by mixing primary colors

Color - tertiary - colors derived by mixing secondary colors (intermediate hues); example: blue-green

Complementary - colors opposite each other on the color wheel - two such colors mixed make gray. Examples: yellow and purple; red and green; orange and blue

Composition - the art of combining the elements of a picture or other work of art into a satisfactory visual whole

Collage - an artistic composition of fragments of printed matter and other materials pasted on a picture surface

Design - an ordered, aesthetic arrangement of one or more of the components of art: line, value, shape, form, color or texture

Form - usually a sculptural or three-dimensional shape defined by its characteristic contour

Hue - color or chroma.

Line - a mark made by a moving point.

Line variation - change width, length, direc ion, spacing, texture color, value of line.

Mass - a large form - area of color or value.

Medium - any material used for art expression, such as paint, wood, clay, etc.

Positive/Negative - positive areas in a composition are definite forms and shapes; negative areas are the unoccupied or empty spaces.

Proportion -

Shape - the result of a line connected with itself - a line that encloses an area creates a shape.

Texture - the actual and/or visual feel of a surface; the representation of the tactile character of a given material.

Tint - a graduation of color, its lightness or darkness; for example, the values of red might range from maroon to pink.

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